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ABSTRACT

The Cultural Enrichment Program in Saint Martin Parish was implemented to meet the educational, cultural, and community needs in four areas: art, speech and drama, heritage, and music. In this report three broad categories were explored: 1) utilization of equipment; 2) values instilled as a result of cultural enrichment; and 3) changes in curriculum. Each component is discussed separately with the three previously stated categories in mind. Activities accompanying each of the components are included in that part of the Cultural Enrichment to which they apply. Information included in this report was procured through questionnaires, interviews with teachers, student, administrative personnel, parents, community members, news media and data compiled on the parish level. (Author)

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ART
DRAMA
HERITAGE
MUSIC

ST. MARTIN PARISH

CULTURAL ENRICHMENT PROGRAM

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CULTURAL ENRICHMENT PROGRAM

ST. MARTIN PARISH

May, 1970 - May, 1971

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INTRODUCTION

CULTURAL ENRICHMENT PROGRAM

The Cultural Enrichment Program in St. Martin Parish was implemented to meet the educational, cultural and community needs in four areas, namely, Art, Speech and Drama, Heritage, and Music. Basically in this report three broad categories were explored: (1) Utilization of Equipment (2) Values Instilled as a Result of Cultural Enrichment and (3) Changes in Curriculum. Each component will be discussed separately with the three previously stated categories in mind. Activities accompanying each of the components will be included in that part of Cultural Enrichment to which they apply.

Information included in this report was procured through questionnaires, interviews with teachers, students, administrative personnel, parents, community members, news media and data compiled on the parish level.

Excerpt from an address
by Leland B. Jacobs
ACEI Study Conference, Omaha, Nebraska, April 3, 1961.

BUILDING WITH CHILDREN A BETTER TOMORROW

The teacher asked of the child,
"What would you have of me?"
And the child replied,
"Because you are you, only you
know some of the things
I would have of you.
But because I am I,
I do know some of what
I would have of you".

The teacher asked again,
"What would you have of me?"
And the child replied,
"I would have of you what
You are and what you know.
I would have you speaking and silent,
Sure and unsure, seeking for surety,
Vibrant and pensive.
I would have you talking and letting me tell,
Going my way with my wonderings and enthusiasms,
And going your way that I may know new curiosities,
I would have you leading step by step
Yet letting me step things off in my own fashion.

"Teach me", said the child,
"With simplicity and imagination -
Simply that the paraphernalia and the gadgets
Do not get between us;
Imaginatively that I may sense and catch your enthusiasm,
And the quickening thrill of never having been this way before.

"Too, I would have you watching over me,
yet not too watchful,
Caring for me, yet not too carefully,
Holding me to you, yet not with bindings,
So when the day comes, as it must,
that we, each, go our separate ways,
I can go free.
Let me take you with me not because
I must, but because I would have it so.
Let me take you with me because
you have become, in me,
Not just today -
Tomorrow!"

FOREWORD

BUILDING WITH CHILDREN A BETTER TOMORROW

Quoting from an address by Leland B. Jacobs, ACEI Study Conference which appears following the face sheet of this report:

> "The teacher asked of the child, 'What would you have of me?
> and the child replied, "Because you are you, only you know
> some of the things I would have of you. But because I am I,
> I do know some of what I would have of you."

and later in the address the child replies:

> "I would have of you what you are and what you know.
> I would have you speaking and silent,
> Sure and unsure, seeking for surety,
> Vibrant and pensive.
> I would have you talking and letting me tell,
> Going my way with my wonderings and enthusiasms,
> and going your way that I may know new curiosities,
> I would have you leading step by step,
> Yet letting me step things off in my own fashion."

Thus the address goes on drumming out the urgent and almost desperate needs of today's youth 'not because I must, but because I would have it so.' Mr. Jacobs it would appear had a great deal of insight into the realistic desires of todays youth: exposure to new and better things, guidance, security, opportunity for creatitivity, satisfaction of reasonable curosity, setting their own pace, utilization of imagination, and development of a sense of pride.

In essence, this is what the Cultural Enrichment Program in St. Martin Parish has endeavored to do. This indeed is an ambitious undertaking and this report attempts to substantiate at least in part some of these claims. Most knowledgeable people will readily agree that perfection, while not impossible, is highly improbably. Therefore, while St. Martin Parish does

not claim perfection; it does claim enrichemnt, quality and individual growth.

Any serious attempt to assess a program of instruction such as Cultural Enrichment is at best hazardous and frequently suceptable to both subjective and objective inaccuracies. Certainly this statement is not meant to undermine the value of evaluation or the benefits derived from the process. However, is there an evaluative tool yet developed to measure the maximum creativity of a child whose artistic abilities lay dormant prior to the incentives of the Cultural Enrichment Program? Have we yet progressed to the sophistication and technical know how to measure the fulfillment of need of the slow learner who is able to master a lead role in a script and thus earn the respect and admiration of his peers?

Parish statistics gathered from questionnaires, (a copy of which is included in the appendix) interviews with students, teachers and parents give credence to the fact that the Cultural Enrichment Program was obviously beneficial to our school age children and the community in which they live.

Three extraordinarily wise teachers have spent much of their lives expounding philosophies having a great deal to do with man, his needs and the paths he has followed to fulfill these needs. Henry A. Murry in his book Myths and Mythmaking explored the enriching complexity of human needs and imagination. David Reisman illustrated the power of social setting and social pressure to shape men's character and dreams when he wrote Abundance For What? From Erik H. Crikson in Childhood and Society and Youth, Challenge and Change greater insight is gained into the interweaving of the developmental, the social and the historical. With these three educators, the administrators

and educators in St. Martin Parish shared the same fundamental aspiration in the Cultural Enrichment Program: to do fuller justice to each individual's potential greatness as well as to his sickness, to his variegated complexity as well as to his simple minded folly and penchant to follow the path of least resistence.

A serious attempt was made in this program to complement and enrich individual greatness and to reach some of the variegated complexities existing in an already complex educational system, which perhaps lay undiscovered in a highly academically oriented environment. Many authorities in the fields of sociology, ecology, heritage, art and other related areas are in ready agreement that assessment of such things as composite cultural enrichment are extremely difficult to evaluate on the basis of short term goals. Rather assessment must also be considered on long term bases and must encompass such aspects as changes or modifications in behavior, attitudes, values and goals in life which are developmental and non-instantaneous with a song sung, a performance viewed, a picture drawn, a drama enacted or a local historical story recounted.

A statistical enumeration of activities planned and attended, numbers of children and community members participating, teacher preparedness, quality of consultants, numbers of teacher visitations to schools or time allocated to each component of the Cultural Enrichment Program could easily be rendered and are indeed most beneficial for enriching, enlarging and enhancing the efficacy of program implementation. However, to be truly valid, evaluation of the Cultural Enrichment Program must be a subtle and on going process to assess such aspects as behavior, values, attitudes, creativity uncovered and goals in later life. The instruments now available

to reliably measure these are few and the process much too lengtly for the practical purpose this report aspires to render. Yet, in all fairness and in the best interests of the administrators and to those adults, children, professional and non-professional personnel who participated in the Cultural Enrichment Program these aspects of the variables in such an evaluation must be kept in mind.

ART

Prior to the implementation of the Cultural Enrichment Program some art instruction was available under Title I. However, one visiting art teacher serviced the entire parish and was seriously handicapped by a poverty of materials. Of necessity, that teacher's services were limited to the elementary level.

When the Cultural Enrichment Program became operational another art teacher was added. This provided the opportunity for more rigid scheduling of art periods with additional contacts on the elementary level and some contacts on the Junior High level. The variety and abundance of materials provided by this program enabled the teachers to expand their techniques and methods for children, teachers and adults in the community. Despite the lack of more numbers of trained art teachers provided for in the program, the visiting art teachers were able to meet the children's needs for self-expression through art as well as to provide a type of in-service training for the classroom teachers as they observed the art teachers at work.

Prior to the introduction of Title I and the Cultural Enrichment Program art at the elementary level consisted mostly of "color-in's" in most cases. Several teachers who were interviewed indicated they lacked the special training to get the type of self-expression from the children elicited by the art teachers. One art coordinator noted that the children were no longer afraid to draw and "tell" about their drawings, regardless of the quality. It was also observed that since the visiting art teacher's visitations there is wider teacher acdeptance of each individual child's work and

a great deal more emphasis on recognition of effort as well as success. As a result, there has been a marked increased appreciation by the child of his own worth as a functional individual.

A great number of the parents of the children noted a decrease in requests at home for coloring books and an increase in requests for paper on which to draw. They observed that the children readily drew their thoughts on paper and were eager to discuss their drawings with other family members. In this age of television and its passive participation, many parents found it refreshing that the art form could be used as a source for the development of oral expression and communication in the home.

As a result of this program, schools parish wide, proudly display the art forms made by the children. Commercial and non-commercial establishments in the community have come to expect an annual display in each of their premises of the artistic endeavors of the children in the community. In the summer of 1970, the art component was invited to display some of its work at the Southwestern Louisiana's Art Museum. There was on exhibit 120 panels of St. Martin Parish children's art work collected from all schools of St. Martin Parish in grades one through 8. Bulletin boards in individual classrooms are no longer laced with prints neatly cut from magazines. Most bulletin boards and school hallways instead are graced by the creative endeavors of teachers and children exposed to the various forms, prints, chalks and etc. that can be utilized to make self-expression not only rewarding, but attractive and utilitarian. In one community, the first grade children's art work was displayed at the local infirmary where patients and visitors were astounded at the artistic abilities of 6 year olds. Some exhibits from the same school

were also presented to State Superintendent William J. Dodd for display in his offices.

With regard to Materials and Equipment there was a general concensus that the quantity of distribution was adequate. The art work included the following techniques: Foil Engraving, Chalk and Starch, Tissue Stain, Crayon, Crayon Resist, Crayon Etching, Montage, Collage, Tempera, Finger Paint, Water Colour, Chalk, Oil Pastels, Wax Resist, Opague Water Colour, Printing, Blow Painting and Blots. Serious concern was expressed by principals and teachers for continuation of a comprehensive art program. Respondents to the questionnaires, school administrators and teachers alike felt their endeavors would certainly be hampered because of lack of materials so generously provided by the Cultural Enrichment Program. At present the materials and techniques provided by the art component are being utilized in classroom art classes, for bulletin board and other display areas at school. These are also used as a source of enrichment in other academic classes such as social studies and language arts.

The community has benefitted most from the exposure to such things as displays of various art forms at school and in local business establishments. Several parents contacted indicated they have come to look for these things when they come to school. The special days set aside for art exhibits in the school have been well attended. Those adults who participated in art courses for adults and art workshops in art thoroughly enjoyed them. However, because of a poverty of exposure to art for the layman, these workshops were sparsely attended. Teachers of these classes observed a great deal of natural talent and personal pride on the part of adults in their accomplishment.

Many persons involved on the Junior and Senior High level noted that exposure to art forms and techniques should be well established on the primary and elementary levels, so that more sophisticated projects could be undertaken at the upper levels. One principal candidly observed that too little exposure at the lower levels made it almost futile to implement an effective art program at higher levels for any but the most talented students. Another observed he saw an almost crucial need for ideas and suggestions from trained personnel to counsel teachers more intensively on the utilization of art media. All the teachers in one primary school cited the need for additional help in the area of demonstration lessons from those specifically trained in the field. They felt ideas and techniques resulting from this could be stored for future use and improvement of the art program in spite of grant curtailment.

Responses elicited from the questionnaires illustrate that teachers as a result of the art component developed a more acute awareness of the value of art in teaching the core sucbjects. Teachers indicated they felt more at ease teaching art after having the visitations and guidance of the art coordinators in the Cultural Enrichment Program. They likewise indicated that some children from economically handicapped backgrounds, expressed themselves better in this area and were thus able to meet with the success that was academically unattainable for them and thus achieve some enhancement of self-identity.

The art component, it was generally felt, freely allowed individual creative expression in each culture and ethnic group. A sense of pride began to develop that did not exist earlier. Children were made to see and

understand through the multi-media and personal philosophies of the art coordinators that the occupations of fisherman, farmer, truck drivers, etc. were honorable and important. By informed class discussions on differences existing in all areas of life white children and black children were assisted in their understanding of different skin colorations. "It was interesting to note," stated one teacher "that a subtle change did occur. I noticed in the drawing of people the brown or black coloration of faces and arms in many instances. Not, however, with a sense of degradation or animosity, but with a sense of drawing pictures to represent what the children saw or imagined." In some areas, then, it may be said that the art component played a positive role in enhancing the implementation of the unitary system.

It has long been known that Southwest Louisiana has been endowed with an abundance of beauty and natural resources. Many people of the area, because of lack of mobility and or opportunity for travel have lived here all of their lives, have no basis for comparison with other areas and consequently have neglected to point this out to their children or appreciate it themselves. Responses from teachers and principals strongly point out that through the incentives of art, the natural beauty of the environment as well as the abundant natural resources have been brought into sharper focus. In addition, it has stimulated additional interest and pride in the local area. Children in general seem proud and more versed on what Southwest Louisiana has to offer in general and in local and area industries in particular. One of the coordinators noted in the children a desire to search for beauty and resources in their own communities.

One of the outstanding features noted by educators, administrators and parents has been the willingness of children to participate in similar programs on a voluntary basis. In many of the parish schools on the Junior - Senior levels, art is being offered as an elective for the first time. In fact, enrollment had to be limited because of excessive requests, at the primary and elementary levels, art is scheduled one hour per week rather than the daily 15 minute art period. Additionally, interest in art seems to be growing. Parents have observed, as have instructing personnel, that there is a great deal more "home made construction" with tape, paper, glue, cardboard and etc. and considerably more free hand drawing of realistic life experiences. Teachers have come to respect the idea of art having a prominent place in the curriculum. Most of the respondents indicated they felt better equipped to accept and interpret suggestions in Art Guides after having worked with and observed the visiting art teachers in operation. Although numerous teachers have requested demonstration lessons, this has been done on a limited basis this year because of lack of available art personnel.

An important by-product of the art component of CEP has been the development of an Art Guide adapted to the needs of students of St. Martin Parish. It was developed by the Art Coordinator as a flexible program for all grade levels to be used as a tool for art instruction when special personnel services were no longer available. Her rationale for the Art Guide follows:

> "This guide suggests a flexible program of art for all grade levels. The artwork will reflect the levels of maturity. Every section is intended to contribute singularly to the total effectiveness of the art period, providing an atmosphere for creative, intellectual and emotional growth.

> Art activities have been adapted to the students of St. Martin Parish whose unique culture and heritage have influenced the selection of topics for motivation. The child's appreciation of his environment improves his self-image and adds to creativity in self-expression.
>
> There is no attempt to show children how to draw. Rather, their real life experiences and their reactions to them serve as their instructors. Expression of their reactions through art develops self-awareness and enhances the power of observation.
>
> I am convinced a child cannot become involved in creative self-expression unless he can describe what he is going to draw. He cannot describe what he will draw unless he has a mental image based on his personal experience.
>
> Art is a vital facet of the curriculum. Through art the child learns to listen (not only to hear); to feel (not only to touch); to see (not only to look). Through art- LEARNING CAN BE FUN."

This Guide will be available to all parish teachers at all grade levels and is dedicated to the children of St. Martin Parish. From all appearances grant curtailment does not mean an end to art instruction in St. Martin Parish. Rather, the Cultural Enrichment Program has broadened the horizons; opened new avenues in which to channel the talent that was identified, stimulated and developed by the art component.

DRAMA AND SPEECH

Although school administrators had long realized the value of speech and drama as elective credit courses, it had been impossible to achieve this until the implementation of the Cultural Enrichment Program. Offerings were limited mostly to the extra-curricula activities of school personnel, mostly in the various English departments, throughout the parish. Innovative ideas and dramatic undertakings were seriously hampered by lack of funds on the local and state levels. The financial support provided by Cultural Enrichment Program provided the necessary impetus to establish an effective speech and drama program, unhampered by economic overtones, at least for the duration of Cultural Enrichment Program.

During the 1970 Summer Honors Program more specifically discussed in the Music Component, drama occupied a position of prominence. Under the guidance and supervision of a Consultant from the University of Southwestern Louisiana, drama and creative writing were one of the course offerings available to interested students. This area of the Summer Honors Program comprised two classes. Each group was assigned the presentation of one play. (Teachers in this area may be found in the Music Appendix). Students in each class constructed their own props and rehersals for their presentation were done outdoors, since the proposed amphi theater requested under Cultural Enrichment Program was not subsequentially funded. Each class performed a one act play which was viewed by their peers in the Summer Honors program. In addition, they also performed for members of the community on an evening designated as Parents' Night. These presentations were well attended, and parents especially requested more of the same type activities. Some samples

of the creative writing of particapating students may be found in the appendix for this component.

With the exception of risers used almost exclusively by choral groups, all of the equipment provided by CEP has been utilized by the Drama component. The flood lights are especially useful for stage lighting and speech classes.

Perhaps the most significant achievement of CEP in the area of Drama was the addition of Speech II as an elective in the High School Curriculum in spite of grant curtailment. Since St. Martin Parish is basically rural, agriculturally oriented and predominantly bilingual, special problems existed in the area of oral communication and verbal representation of ideas. One teacher involved in the CEP Drama Component noted an increased amount of self-expression on the parts of numerous students who had been notoriously non-verbal. They seemed to feel more comfortable and confident with role playing and interpretative reading.

Speech I now encompasses the fundamentals of effective speaking, phonetics and introduction to debate. Since this is more academically oriented and is a pre-requisite for Speech II, some teachers felt this served to keep some interested and talented students out of Speech II. For example, problems of scheduling may prevent some students from enrolling in Speech I, thus automatically eliminating them from Speech II.

Speech II is concerned primarily with Oral and Interpretative Reading and Dramatics. The mechanics of effective reading are explored and great emphasis is placed on body movement and eye contact. The history of drama is also included in the course and covers drama from the Greeks and Romans down to the Moderns. Students are expected to read and report to the class

on famous authors and plays. They are also responsible for selecting and presenting short skits to the class. One production, a one act Christmas play was presented at one of the schools in December 1970. The play was entitled "Christmas Belle," and photos of this may also be seen in the appendix. Sixteen students, who comprised the entire class, were involved in the production. This same class rehearsed for another one act play and also a three act play. Most teachers and administrators were favorably impressed with the activities in dramatics. Especially favorable comments were made on the successful efforts of the drama teachers who were able to motivate high school male students to memorize parts and stand up and perform before an audience. They considered this a valuable maturing experience these young men could have achieved in no other way. Others involved with drama feel that through the use of drama the participants were provided with a constructive outlet for emotional release and the development of individual as well as group responsibilities.

Projected plans for one Speech II class at a local high school is the establishment of a Readers Theatre. This would include among other things the extensive use of podiums to act out brief segments of selected dramas. Since the parts are not totally committed to memory it is felt this would be excellent to intensify development of vocal expression, intonation and variety. The organization of a speech club is also being explored. Tentative standards of eligibility would include a grade point average of 3 or 3.5 and enrollment in or completion of Speech I. It is the ultimate goal of those involved in the Speech and Drama program that this may be expanded to incorporate Speech III which would be devoted exclusively to debate and the establishment of debate teams.

for individual events. One of the Speech classes rehearsed a one act, 2 scene performance to be presented at the Northeastern Louisiana University Tournament. The play entitled "Wedded to a Villian or Locked in a Living Tomb" is a melodrama and lasts forty-five minutes. After the competitive performance at Northeastern, the cast returned to school, built their own set and presented it to the school and the community at three evening performances. Students of speech and drama also participate in locally sponsored oratorical contests which are competitive and culminate in state contests. Many administrators and principals attribute the greater willingness of the part of students to participate in such events to the additional training, guidance and encouragement they have received from CEP teachers.

On the basis of accomplishments and projections, it may be said that the CEP has provided for experiences in the areas of speech and drama that are constantly on the alert for competetive state wide events that will enrich student participation in and appreciation of effective oral communication. Students are regularly informed of area activities in the areas of speech and drama. Teachers and principals feel the community is much more receptive to their offerings this year. They pointed out that community attendance this year has increased by 50% over last year.

Areas for improvement seem to center around teacher requests for additional guidance. To date there are no dramatics texts, only general guides. However, some dramatics workbooks have been provided by CEP. Teachers would like to see a set, yet flexible, course guide to facilitate movement from one phase to the next. In addition, they felt dramatics rooms should be sound proof and isolated from the more academic rooms.

Respondents to the questionnaire indicated many immeasurable benefits had been observed as a direct result of the implementation of a well organized Speech and Drama program. Many principals stated they had noted obvious natural talent that may otherwise not have been so easily identified. This had been especially noted in the area of original oratory. Teachers indicated that enhancement of self-image seemed to be an outgrowth of the Drama Component, since it was not necessarily the best student academically who excelled in the areas of role playing, interpretative reading or the construction of innovative props and costume design. One informal survey indicated a rather well defined pattern with students experimenting with drama: there was at first a reluctance to participate, but once they began trifling with speech tourneys and other competetive events, their over all grades began to improve. A group of teachers equated this with the old adage that 'success breeds success.' A teacher of speech and drama noted she had seen her students progress from a loosely knit group, ill equipped in methodology, to a group whose ability to organize and sift out trivia improved with each assignment.

Most teachers indicated they anticipated an increase in enrollment in both Speech I and Speech II for next year. They feel that although class maximums would probably not be reached, those enrolling were genuinely interested, desired to accomplish something and explore their own creativity.

Some of the out of school activities participated in this year include Open school productions, The Lafayette Senior High School Cajun Country Speech Tourney, The USL Speech Tournament, The Louisiana Speech Association, Speech Festival at Alexandria and Pineville, Louisiana, and The Northeastern Louisiana University Speect Tournament at Monroe, Louisiana. The bulk of entries were

HERITAGE

Due to reduced level of funding, the Heritage component was curtailed. However, in spite of curtailment, Heritage continues to be functional in many Social Studies classes as a companion and enrichment unit. As the article filed in the Heritage Appendix illustrates, this area of CEP was the object of intensive research.

The Heritage Plan was written in the form of 2 complete social studies unit plans on grade levels 5 and 8. The guides included a preface, objectives, introductory, developmental, culminating activities, and evaluation. The complete subject matter content was also included and these were distributed to all teachers concerned.

Interviews with teachers, principals and responses from the questionnaire leave no doubt that these guides, as well as the supplementary assistance of the Heritage researcher herself, were extremely well received. Principals indicated they would like to see the guides expanded to all grade levels. Prior to the CEP involvement in local history, traditions, culture, lore, music, language and etc., there existed no organized body of material relative to this parish and this area that could be utilized for a unit of purposeful instruction. Some phases did exist but there was no sequential information available and most teachers had neither the time, the funds or the background to do the necessary research. Most teachers utilize the guides as a separate unit of about 2 week's duration when the acquisition of the Louisiana territory is being taught. Some teachers use selected areas of the guide to enrich other subjects such as Louisiana History, American History, Civics, Geography and Industrial Arts.

Many teachers of elementary Social Studies admitted to little more than a general knowledge of parish history and culture prior to involvement with the Heritage Component. They felt this was also true of their students whose knowledge of area towns, history of local tourist attractions and background information of ancestorial achievements was at the pauper level. A great majority of teachers plan for continued use of the guides and some have expanded some of the areas in the guide to meet class needs. For example, one teacher had as a class project the drawing of a 36" x 36" parish map showing cities, towns, villages and major bodies of water. By working on this project students were better able to orient themselves geographically to the parish. In the final stage of the project, the children located their homes in the parish and each student's domicile was pinpointed on the map. Teachers were in general agreement that in spite of having the guides which they consider extremely comprehensive they regret not having the supplementary assistance of the Heritage personnel. One area specifically mentioned, was in the slide presentation where the Heritage resource person had been available not only to show the slides, but to narrate the hour long presentation as well and enrich this with her own personal experiences during compilation. It was suggested that a tape recording be made to accompany the slides. Informal conversations with the Heritage resource person indicate willingness on her part to do this as a service to the school system and teachers of social studies.

Teachers of social studies who were interviewed felt that the great majority of Heritage objectives had been met but that one had been especially well achieved and thoroughly enjoyed by the children. This objective specifically

was that students would be motivated to question their parents about events of long ago and to do research on their own. These teachers told of students returning to class with many authentic, although unwritten, stories of early parish and area history, folklore and remedies they had heard of from relatives. They enumerated student accounts of week-end family outings to places of local interest and of student visits to local libraries to expand self knowledge on topics introduced in the Heritage guides. Upon returning to class students were eager to share their newly acquired knowledge about their culture and their community with teachers and peers.

It is generally felt by numerous teachers and administrators that the Heritage Component of the CEP strongly motivated educators on the local level to become interested in local French culture and this in turn may have served as an stimulus for requesting and subsequently implementing a Bi-Lingual Program in the parish. In addition, many of our educational and community innovations may well have been an indirect result of groundwork laid by the Heritage Component. For example, an area wide organization, the Counsel for the Development of French in Louisiana (CODOFIL), which has as its main objective-the preservation of French and the French culture, parallelled the growth and research conducted by the Heritage Component. There was an exchange of ideas from leaders of both CODOFIL and Heritage. Also, the addition of Black History into some curriculum areas, and the study of the sociology and economics of Southwest Louisiana may well be traced to the endeavors of those people involved in Heritage whose pride and interest in the area may have taken root at levels in the secondary schools.

Heritage also was included in the 1970 Summer Honors Program previously

referred to. Field trips were undertaken after the students had been adequately provided with background information. For example, students visited the Old Capitol Building in Baton Rouge, Louisiana, the new State Capitol Building, the Louisiana State Museum of Natural Science, and the Louisiana Arts and Science Center in Baton Rouge, Louisiana. They also visited the tropical gardens at Avery Island, Louisiana and while there toured a factory for processing red pepper. A weekly newsletters published by the Summer Honors Coordinator usually included stories on some area of area heritage and local traditions.

Some respondents to the questionnaires stated they would like to have available more pictures for classroom use of industries, plantation homes and other points of interest in the parish. Some suggested expansion to include area agencies and services available from each. This last suggestion a teacher of social studies felt was especially relevant. This was justified by the observation that many high school students may not pursue higher or vocational education and will never leave the area. Therefore, it was felt that it was vitally necessary that as students approach adulthood they know "what's here and what it has to offer."

Much additional carry over from the heritage component has been noted. The Heritage researcher continues to receive requests from out of parish and out of state for her guides, requests for Heritage guides from grade levels other than 5 and 8 have been received from within the parish, requests continue to flow in for the Heritage slide presentation from all grade levels, children use the Heritage guides and other source materials provided by CEP for reference material and teachers and children have been motivated and

continue to take field trips to local areas of interest dealt with in the Heritage guides.

Kenneth Kenistone in his book The Uncommitted, Alienated Youth in American Society states, "Our age inspires scant enthusiasm. In the industrial West ardor is lacking, - instead men talk of their growing distance from each other, from their social order, from their work and play, and from the values and heroes which in a perhaps romanticize past seem to have given order, meaning, and coherence to their lives. Horatio Alger is replaced by Simon, Napoleon by Ishmael, and even Lincoln now seems pallid before the defiant images of hoods and beats. Increasingly, the vocabulary of social commentary is dominated by terms that characterize the sense of growing distance between men and their former objects of affection. Alienation, estrangement, disaffection, anomie, withdrawal, disengagement, separation, non-involvement, apathy, indifference, and neutralism - all of these terms point to a sense of loss, a growing gap between men and their social world." All this, he comments later in his book, serves to illustrate that there has seldom been so great a confusion about what is valid and good. He points out that people, and youth in particular, need to be committed to stable and worthwhile values and attitudes and that these must be instilled at a very early age. According to Mr. Keniston, family as an extended group, feeling and wholesome fun are fundamental areas worthy of deep committment.

In retrospect then, it appears that the Heritage component has done much to bridge the gap between 20th Century St. Martin Parish youth and objects of former affection. The attempts made to promote a view of area ancestors as forebearing, industrious, individualistic and basically just and honorable

people are unquestionable.

Heritage, as this short study shows, has done some invaluable groundwork to awaken a sense of pride, loyalty, admiration and, hopefully commitment, on the parts of teachers and parish youth for thir area, their culture and their forebearers. As a result, there seems to be emerging slowly a sense of pride in being French, or Acadian or Cajun and for the first time in many years, youth and parents are able to understand the source of this pride - - - a proud Heritage.

MUSIC

The music component of the Cultural Enrichment Program was incorporated into the 1970 St. Martin Parish Honors Program. Approximately 13 teachers of music were involved. Music was one of the 4 course offerings. Others included Art, Science, Drama and Creative Writing. Students for the Honors Program were selected on the basis of tests given to accelerated 8th graders. A percentage allocation was made to each of the schools in the parish. Approximately 20 students participated in the music course offering. A schedule for the Summer Honors Program witha listing of teachers, a bulletin published, and a sample of a student's creative writing may be found in the Appendix. Of the 4 courses offered, students were at liberty to select 2.

Early in the summer session students were exposed or re-exposed to such instruments as melody bells, ukeleles, tonettes, autoharps and etc. By working with these instruments children learned such things as reading musical notes and note values. Besides development of musical skills, fine and gross motor coordination were reinforced in the process. For the large majority of students enrolled, this was their first experience not only with playing instruments, but also with reading notes. After the children had developed some proficiency in the area of instrument manipulation and note values, small ensembles were formed. Generally, these were comprised of groups of 4 whose assignments consisted of preparing a song for presentation to other participants.

The students were also exposed to a great variety of music. They listened to and discussed all types of music from primitive to rock, from

Beethoven to the Supremes. Thus, illustrating for them the wide range of musical interpretation and styles.

Students in the summer were encouraged to be creative and innovative means were utilized to do this. For example, a portion of the course involved students selecting words and making up a tune to be used as commercials. These were then taped and shared with the groups.

A highlight of the Summer program was the student attendance at the University of Southwestern Louisiana's musical Chamelot. Thirty-five students attended the three and a half hour performance. Teachers involved in the program commented that in spite of the long duration more than 80% of the children expressed genuine enjoyment of the presentation. One coordinator who was interviewed felt the reason for this was that the children had been exceptionally well prepared in advance for reviewing such a performance. Beforehand, the children listened to the Chamelot recordings, studied the play in detail and reviewed and discussed the theme. In addition, all students in the Honors Program were divided into two groups. Each group was responsible for selecting a method of presenting the story of Chamelot to individuals who were not aware of its plot. One group painted elaborate pictures of the characters and used recordings and narration to supplement the drawings. The other group utilized a silhouette effect and acted out some of the key scenes. The students were delighted that they were able to so easily identify the characters they had actually depicted in their own course work.

One of the coordinators felt that one of the handicaps of the music summer offering was the calibre of the students. Initially, the Honors

Program for the Summer was planned for the highly motivated, accelerated child. For reasons beyond the program's control, some of these children were unable to attend and therefore, many of those who did attend were not as intellectually stimulated as had been originally planned. It was generally felt, however, that the information, activities and experiences were fruitful for the students.

Responses secured from the questionnaire indicate that the flood lights provided by the CEP continue to be utilized by choral groups, musical productions, pageants, band performances and for stage lighting when choral groups use the stage. The risers provided are used for much the same purposes with the addition of choral reading. One principal enthusiastually pointed out that since the Cultural Enrichment Program had really developed an effective choral group in his school, he saw more intensive utilization of the risers. For example, these risers gave sophistication to the Mercy High Girls Chorus when they presented "Les Chansons de Noel" in December of 1970. (See copy of program in appendix.) One of the vocal music teachers who had taught chorus without risers, found her organization and placement of Sopranos and Altos facilitated by the risers. The program "Les Chansons de Noel" was presented also to the general public at an evening performace.

The problem that has arisen is that most schools want the risers at the same time when only 3 sets are available. For example, duplicate requests are often received at Christmas time, for graduation exercises, Spring Choruses or end of the year concerts.

Records and texts provided by CEP are housed in individual classrooms, band rooms, libraries or the Parish Instructional Center. This varies somewhat with each school but recordings, texts, filmstrips and other musical instruments are readily available to all teachers at all grade levels. In some schools each homeroom has a set of records for follow up on the scheduled music class. Band members in some schools listen individually or in groups to develop the ability to discrimminate between the various styles of composers and sounds of the various instruments. Vocal or choral groups make frequent

use of the recordings under teacher supervision. The groups use the recordings as models for the choral work they hope to accomplish. At the elementary level each teacher has a complete set of books and records. A text is available for each child and each classroom has a phonograph.

The community has come to expect musical presentations such as string orchestra, choral groups, concerts and other performances along these lines. These performances are generally well attended by community members who have expressed their appreciation and enjoyment to teachers or principals. For many of the parents attendance is not only one of the very few social outings they have, but represents their initial or only visitation to school during the school year. Without the funded assistance of trained CEP music specialists it is doubtful that well organized and well planned programs of music would have been available for parents to see their children perform. As a direct result of CEP, vocal teachers' efforts on their off duty time, a church choir in one community was organized and trained. The choir continues to exist only through the efforts of CEP vocal teachers who volunteer their time for choir practice and church performances. In addition, the CEP personnel involved in the music component made the necessary arrangements for school choral groups to appear on local T.V. daytime shows. This in turn has stimulated local pride in the children involved and the school system as an entity.

A group of children in one school performed a song and dance routine for the Association of Childhood Education at their Regional Convention held in Breaux Bridge, Louisiana. As a result of their outstanding performance, they were invited to participate in the state convention of ACEI. Since the problems related to cultural enrichment involved lack of exposure of parish students,

this provided them with an excellent opportunity to perform for non-local, non-parent audiences. From all indications, the children performed exceedingly well and considered the experience most rewarding.

A teacher who was interviewed felt the self-concept of the children, at least in grades K-6, had been tremendously bolstered by the music component. The basis of her observation was that each child at the various grade levels was given an opportunity to perform. She was especially complimentary of the fact that the music program was not limited to the talented or the gifted child. Other teachers felt that the less academically oriented children could participate on an equal basis with their peers and experience success. Another teacher found that the feature she admired most about the visiting music teacher approach was that the children expressed themselves more genuinely during the music period than at any other time during the school day.

In the questionnaire response with regard to enhancing the positive aspects of differing cultures and ethnic groups, respondents generally were of the opinion that the music component provided for more informal interaction between ethnic groups. They were optimistic that this in turn would smooth the way for more effective communication between differing ethnic groups. Some were of the opinion that communication had been greater through the sharing of experiences provided by the music segment of CEP. On the other hand, a professionally trained music teacher detected that because one ethnic group tended to be less rhymathically inhibited, there was the danger of producing "show off's" or perpetuating the idea that this same ethnic group continued to remain inferior. Her statements were clarified by pointing out that subtle

remediative techniques were being utilized when such cases did occur. She pointed out, however, that in any case, the opportunity for offspring of differing cultures and ethnic groups to successfully perform and interact before and within a group far outmeasured the real or imagined difficulties. Further attempts at appreciation of various cultures were in evidence in the texts selected which include songs from numerous heritages and ethnic groups. In this era of cultural pluralism the value of such an undertaking is self-evident.

Teachers, principals and community members contacted differed only in a small degree as to student exposure to such things as operas, nationally renowned symphonics and performances by noted musical artists. Respondents indicated exposure to be none, very little, 2% of entire school, occasional T.V. performance, and traveling magic shows with musical accompaniment. As a result of CEP, and some of these programs may be seen in the appendix, children saw numerous performances they otherwise in all probability would never have seen. As previously mentioned about 35 students saw the musical Chamelot, 75 students witnessed the performance of the University of Southwestern Louisiana orchestra, 75 to 100 students listened to the St. Olaf Choir performing at the University of Southwestern Louisiana and 20 high school students playing the cello attended Ralph Kirshbaum's performance. This especially was rewarding for those attending since he is the top cellist in the nation and the students were allowed to speak with him and obtain his autograph. In addition, 25 or 30 tickets were purchased by CEP for the Community Concert series held in Lafayette, Louisiana. These were available to students desiring to attend. A listing of the performances

are filed in the appendix. The musical performance of the Chinese Nightingale was attended by approximately 800 students on the elementary grade level at the Lafayette Municipal Auditorium. The same company performed the Adventures of Tom Sawyer in the late Spring and another grade level attended. Worthy of note in the music appendix is a letter from Mr. William J. Crumb and endorsed by the Louisiana State Board of Education relevant to parish 5th grades attendance at the musical Young Abe Lincoln. The CEP music coordinator had occasion to speak with the production manager and in essence he had these comments to make: the performance was viewed by 4 area parish 5th graders. He indicated the St. Martin Parish group were the best behaved and appeared to have enjoyed the presentation the most. The manager pointed out also that individual performers he had spoken with felt they had performed best for the St. Martin Parish group specifically because the audience response had been so excellent. The performers felt the children had been exceedingly well prepared for the musical performance to which they had been given the opportunity to attend.

As the letter from Mrs. Pat McDaniels, Lafayette Parish Music Teacher indicates, St. Martin Parish is well on its way to an excellent program of music. Her letter may be found in the music appendix. The CEP program has served to stimulate in and out of parish school visitations. During the fall semester, St. Martin Parish teachers of music visited other parishes to explore and share experiences in the field of music instruction. The Lafayette High School Chorus toured St. Martin Parish to share its offerings and at Christmas time the St. Martinville Senior High School toured other parish high schools to exhibit its accomplishments. Approximately 500 students

were bussed daily for six days for the choral performance of the Mercy High School chorus at St. Martinville.

Principals and teachers alike are aware of some areas which need to be reinforced in spite of lack of monies. Yet, they feel the strengths far outweigh the weaknesses. For example, respondents to the questionnaires noted an obvious eagerness on the part of students to discuss musicals, operas and symphonies intelligently, although on a non-technical amateur level. They feel their course offerings had been broadened and that student experiences had been immeasurably enriched. For example, children who previously had never had the opportunity to hear music of high calibre or actually use good instruments had been given the chance to do so.

Children at the Junior and Senior High levels may now elect to study band, voice, strings or chorus. Prior to CEP initiating or enriching these offerings, band was the primary musical offering. As was previously stated, children at the elementary level have a much better organized and more extensive program of music that have very significent side effects. One principal had these remarks to make: "Although this category has been designated for the values instilled and the results of the cultural enrichment program, we, the faculty of Parks Primary feel we must add our comments on one of the personnel of the CEP. These comments would certainly be keeping with the subject, for Miss Gayle Lorman's participation in the program has instilled unsurmountable values. Her ability and enthusiasm have had a stimulating effect on our children; they anticipate her visits with unbelievable excitement. She has introduced many innovations in music, helping the children to realize that there is more to music than just singing. She has

made helpful suggestions and offered freely her time and talent. Her mastery of her field has resulted in complete versatility which is reflected in every class she teaches. This refreshing type of enthusiasm is contagious--everyone feels it. The Music Component of the CEP has, in our opinion, been most outstanding. We are looking forward to this kind of enrichment in all phases of the CEP."

Of the schools responding to the questionnaires, there was evidence that 263 students were involved last year in an organized manner, while this year 623 are participating. The projected figure for next year is even greater and principals and administrators, are genuinely concerned since the lack of finances will certainly dictate the number of personnel available. For example, last year at one of the Junior High School the 7th and 8th graders had participated in chorus. Of these, 60 wanted to participate in 9th grade chorus, but because of lack of personnel they could not be accommodated.

With regard to disadvantages these were among the most numerous: lack of teachers for development of a comprehensive program of music, lack of teachers on the primary and elementary levels to follow up on the activities introduced by the visiting music teachers, lack of state monies to provide for training in musical enrichment of regular teachers at lower levels and the idea that many teachers consider the music teacher as a singing teacher only. Since music is elective, the problem of scheduling was listed as another disadvantage. Music teachers considered it a disadvantage that many school personnel were unaware of the numerous other gross and fine motor skills developed through the music program.

Changes in curriculum are in evidence as a result of CEP. Instead of the usual singing classes previously held at levels K-6, a music teacher consultant visits each class for one hour a week. This service has had to be relaxed somewhat because of lack of personnel. The children are exposed to and use rhythm instruments, autoharps, tonettes, ukuleles, resonator bells, and melody bells. The children listen to recordings of great orchestras and singers and are given basic background information on these. In addition, they are taught the basic skills necessary to read music, to learn to sing in unison and in harmony. It has been observed by visiting music teachers and regular classroom teachers as well that the children are much less inhibited about performing than they were at the beginning. All 7th and 8th grade students study General Music including a brief history of music from primitive days to the present. The 9th grade has offered an elective chorus which is prepratory to channeling students into the high school chorus. Principals have requested the continuance of the music program. Aside from the benefits derived from the musical aspect, they feel that inter-school performances stimulate good, healthy competition. They also feel that a school performing group stimulates school spirit as well as group spirit. Additionally, the self-discipline required of the children has some carry over effects into other areas of school life. Another curriculum revision was the offering of string orchestra as a junior high school elective. The string music offering may be pursued for three years. Chorus and orchestra may also be taken for credit.

The outlook for music in St. Martin Parish is exceedingly good. One school has a full time chorus teacher and three others have a music teacher

teaching chorus one hour a day. At no other time has there been such a variety of offerings in the field of music by professionally trained personnel. In the area of chorus alone, the number of students projected for next year is most impressive. For instance, at two parish high schools having one class of chorus each this year, three classes per school would be needed to accommodate the interested students next year.

It is the sincere desire of all the questionnaire respondents and persons interviewed that the music program inagurated by the CEP will continue to operate and expand even with the absence of Federal financing.

SUMMARY

Education today emphasizes the training, knowledge, and abilities a person receives through teaching and study. By some, education is viewed as the extensive academic preparation for making the necessary adjustments that produce a satisfying, fruitful and worthwhile life. At no other time in history has so much stress been placed on education that will ultimately lead to each person reaching his highest level of potential.

In spite of all this, statistics on the national level verify that people today possess a vast resevoir of thwarted and displaced idealism, potential and knowledge that has yet to surface constructively. There are millions of men and women who sense vaguely that something is amiss in their lives, who search for something more and yet who cannot find it.

Interviews with teachers, principals, administrators and members of the community, responses from questionnaires and personal research strongly substantiate the fact that personnel involved in the Cultural Enrichment Program in the Parish of St. Martin in the areas of Art, Drama, Heritage and Music have served to alleviate the dissolutionment that many students likewise face in their search for that "something more." Each in his own way and in his specialized area has had a personal commitment to promote in the parish educational institution a student population that enjoys diversity and supports human fulfillment.

In its totality the CEP has explored, implemented and evaluated innovative and exemplary approaches and techniques to education in the Arts. It has served to motivate and assist teachers in the identification, stimulation and

development of the creative abilities of children in the Arts. The enrichment of core subjects with the arts was in its infancy prior to efforts of CEP personnel. Of immeasurable value was the creation of an awareness in non-performing children of the power of the arts to enrich life aesthetically as well as economically. As a result of CEP, the cooperating schools were assisted by professionally trained individuals to strengthen and extend their curricula in the arts. Teachers, who in many cases lacked the necessary training, were provided with expert guidance and the opportunity to make more effective use of the cultural resources available to their classes. And finally, for students, involvement with the arts through the Cultural Enrichment Program may be definitive in determining a career choice of wise use of leisure time in adult life.

APPENDIX I

ART

STATE OF LOUISIANA
DEPARTMENT OF EDUCATION
WILLIAM J. DODD
STATE SUPERINTENDENT
BATON ROUGE 70804

May 17, 1971

Mrs. Eloise Cary
Consultant, Elementary Art
St. Martin Parish School Board
111 Courville Street
Breaux Bridge, Louisiana 70517

Dear Mrs. Gary:

Thank you a million for the copies of your art involvement, a worthy publication to retire on. If every supervisor would fix such for his teachers, art would grow in Louisiana. I know how much time was spent in preparing these. I also appreciated the generosity of the "extra" prints of your work.

I hadn't heard from you in so long I was beginning to think I was filed in drawer 13. I never hear from or see Rony any more so I hadn't anyone to ask how you were.

Are you sending me some great work from your parish for the Kennedy Center Project? I was so anxious to prove Louisiana was as great as California in kid art!

Take care and come see me.

Love,

Myrtle

FRANK ROBINSON ELEMENTARY SCHOOL
SILSBEE, TEXAS

MABLEEN BRENT
PRINCIPAL

May 21, 1971

St. Martin Parish School Board
St. Martinville, La.

Attn: Mrs. Eloise Boors Gary

Dear Mrs. Gary:

Please send me a copy of your Art Involment. (Primary)

Thank you very much.

Yours truly,
Mableen Brent

(Mrs.) Mableen Brent

May 25, 1971

DADE COUNTY PUBLIC SCHOOLS
ART AND VISUAL EDUCATION DEPARTMENT
235 N. W. THIRD AVENUE
MIAMI, FLORIDA 33128

JOHN T. ASPINALL
ART CONSULTANT

DR. E. L. WHIGHAM
SUPERINTENDENT

Dear Sir:

Our school system is researching innovative programs in the teaching of art to children.

Please advise us of such programs within your jurisdiction or put us in touch with any organizations that could provide this information.

Thank you in advance for any help you can give us.

Very truly yours,

Mary H. Nichols

Mary H. Nichols
3660 S. W. 26 Street
Miami, Florida 33133

ART: INVOLVEMENT, Mrs. Eloise V. Gary

sent April 15, 1971

THE ART PROGRAM 1970-1971

The Art Program has augmented its services to include the four high schools of St. Martin Parish. Title III, the Cultural Program, is supplying art materials and personnel. Mr. Starr Burdick is teaching two hours of art to seniors at Breaux Bridge High and two hours at Cecilia High School. Mrs. Eloise Gary, the St. Martin Parish Art Consultant, teaches one hour of high school art at Our Lady of Mercy High School in St. Martinville. Miss Ellen Haaga teaches the art classes at St. Martinville High School. The students will receive one unit of credit by taking art one hour daily for two semesters.

Some assistance in materals and personnel is also being provided to the junior high schools in the parish. Mrs. Gary will continue to visit the elementary and primary schools on a consulting basis. The art guides are being revised and will be distributed later this year.

Mr. Ronald Smith, the former visiting art teacher, has left the St. Martin Parish school system and is now employed at the Museum of Natural History, located in the old governor's mansion in Baton Rouge.

An article, "Art Program Continues in Paris Schools," has been omitted because of copyright restrictions.

An article has been omitted here. It is, "Summer Honors Enrichment Program--1970"

APPENDIX II

DRAMA AND SPEECH

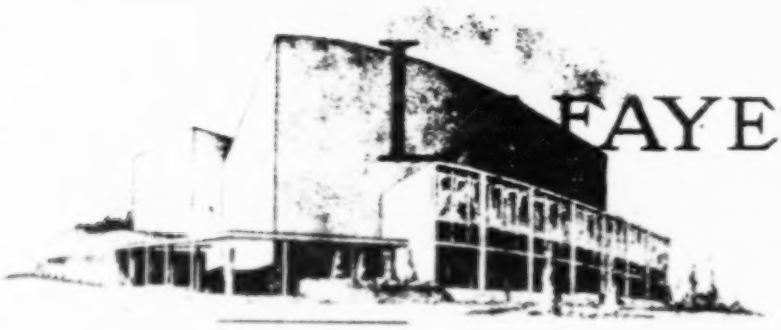
MERCY HIGH STUDENT

PRESENTATION OF THE DRAMA

CHRISTMAS BELLE

An article, "Speech Club Performs in Breaux Bridge," has been omitted because of copyright restrictions.

An article has been omitted here because of copyright restrictions. It is "Spotlight on Schools: Drama Classes Draw Interest at SMHS," TECHE News, St. Martinville, Louisiana, Thursday, April 22, 1971.



LAFAYETTE municipal auditorium

P. O. BOX 1902 O. C. S. — PHONE CE 2-3[illegible]

1373 S. COLLEGE RD. — LAFAYETTE, LOUISIA

November 19, 1970

Mr. Joseph Wiltz
St. Martin Parish School Board
Breaux Bridge, Louisiana

Dear Joe:

Just a note to thank you for your splendid cooperation in bringing your students to "THE CHINESE NIGHTINGALE" presented at the Auditorium on Monday, November 16, 1970.

The attendance along with the comments from the teachers and the students have convinced us that this was a worthwhile venture in enriching the clutural experience level of these young children.

The professional actors commented that your children were especially alert to the lines and that this indicates that your teachers did a very thorough job of preparing the students for this performance.

Again, thank you for your cooperation and if we can be of assistance to you in any way, please call on us.

Sincerely,

E. Glynn Abel
Manager

EGA/blb

cc: Superintendent Calais

PROJECT:
EDUCATIONAL
THEATRE, INC.

A NON-PROFIT ORGANIZATION
Approved by the Louisiana
State Board of Education

The First in a Series
of
Theatre Field Trips

presents . . .

PROFESSIONAL
CHILDREN'S THEATRE

PERFORMANCE SCHEDULE

PARISH	DATE	AUDITORIUM
St. Tammany	Nov. 30 - Dec. 1	Saint Joseph Abbey
Tangipahoa	Dec. 2 - 3	Southeastern College
Acadia	Dec. 4	Lafayette Municipal Auditorium
Vermilion	Dec. 4	Lafayette Municipal Auditorium
Lafayette	Dec. 7	Lafayette Municipal Auditorium
St. Martin	Dec. 7	Lafayette Municipal Auditorium
Iberia	Dec. 8	New Iberia Freshman High School
Ouachita	Dec. 9 - 10	Monroe Civic Center
Richland	Dec. 10	Monroe Civic Center
City of Monroe	Dec. 11	Neville High School
Morehouse	Dec. 14	Bastrop High School

PROJECT: EDUCATIONAL THEATRE, INC.

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The Second in a Series of Theatre Field Trips

presents . . .

PROFESSIONAL CHILDREN'S THEATRE

PERFORMANCE SCHEDULE

PARISH	DATE	AUDITORIUM
Morehouse	March 1	Bastrop High School
Richland	March 2	Monroe Civic Center
Lafayette (1:00 P.M.)	March 3	Lafayette Municipal Auditorium
Vermilion (10:00 A.M.)	March 3-4	Lafayette Municipal Auditorium
Acadia (1:00 P.M.)	March 4	Lafayette Municipal Auditorium
St. Martin (10:00 A.M.)	March 4	Lafayette Municipal Auditorium
Iberia	March 5-8	New Iberia Freshman High School
St. Charles	March 9	J. B. Martin Junior High School
St. Charles	March 10	Mimosa Park Elementary School
St. Charles	March 11-12	New Sarpy Elementary School

An article, "Parish Students Attend Theatre Performance," has been omitted here because of copyright restrictions. Itis from TECHE News, St. Martinville, Louisiana, Thursday, December 3, 1970.

ST. MARTIN PARISH INSTRUCTIONAL CENTER
BREAUX BRIDGE, LOUISIANA

February 18, 1971

TO: Professional Staff Personnel

FROM: Anna Belle Angelle, Coordinator
Language Arts and Social Studies

SUBJECT: American Legion Oratorical Contest

You are invited to attend the parish's thirty-fourth annual American Legion High School Oratorical Contest, which will be held at the Instructional Center in Breaux Bridge on Friday, February 26, 1971 at 2:00 p.m.

ABA:eb

ST. MARTIN PARISH INSTRUCTIONAL CENTER
Breaux Bridge, Louisiana 70517

November 16, 1970

TO: Parents of Fifth Graders

FROM: Joseph W. Wiltz, Director of Cultural Enrichment Program

SUBJECT: Cultural Theatrical Program - Designed for the Young

The Lafayette Municipal Auditorium is scheduling YOUNG ABE LINCOLN a MUSICAL PLAY for young people on December 7, at 10:00 A.M. One of the main purposes of this performance is to broaden the cultural interests of the young and to provide intellectual stimulation through the medium of live Theatre. Selected theatrical experiences introduced during the early part of formal education contributes immeasurably toward the development in the child an awareness of self and environment.

The performance is one hour long and all expenses will be paid by the Cultural Enrichment Program of St. Martin Parish. All fifth graders from St. Martin Parish have been invited to attend this performance. The classroom teacher and one room mother will accompany each class. The students will depart from school by bus at about 9:00 A.M. and return at approximately 12:00 noon in time for dinner.

STUDY GUIDE

YOUNG ABE LINCOLN
A Musical Play for Young People

C A S T

Abe Lincoln	Judge Bowlingreen	Jack Armstrong
Ann Rutledge	Minnie	John McNeil
Bill Berry	Ninnain Edwards	Josh

Young Abe Lincoln, the first musical to play Broadway, is set in New Salem, Illinois, where Abe is first seen as a young man running an unsuccessful store and proudly proclaiming in song that all he wants to be is a "little frog in a little pond." The story deals with some of the events - both humorous and heart breaking - that led to his nomination to run for the State Legislature. The curtain falls on his words, I'll run - and I'll win!", and the rest belongs to history.

For some young people the subject of history is not their most interesting subject. The characters and events seem so remote that it is difficult for them to relate in terms of their immediate frame of reference. When historical figures are introduced to the young in a more tangible way, it is possible to share more meaningfully in their lives; gaining experience from their defeats, rejoicing in their triumphs and modeling their own characters from these time - tempered molds. Such an opportunity to help children "live" history is offered in YOUNG ABE LINCOLN. When the stage Lincoln, his six foot four inch frame "busting out" of his shirt and jeans, his fingers hooked in his red suspenders, says "This is a play about Abraham Lincoln - that's me, youngsters will quickly sense that here is a man who is appealing, humorous, homespun, but who also has the shadow of greatness on him.

SUGGESTED READING MATERIAL

Bishop, Jim. The Day Lincoln Was Shot, Harpers. A highly readable account of Lincoln's last day. Useful as a source for dramatizations.

Churchill, Winston. The Crisis, MacMillan. Gives a romanticized, idealized picture of Lincoln's personality.

Horgan, Paul. Citizen of New Salem, Perhaps the best source on this period. Contains excellent illustrations by Douglas Gorsline.

North, Sterling. Abe Lincoln, Log Cabin to White House, Landmark. Good source for children on the New Salem period.

Sandburg, Carl. Abe Lincoln Grows Up, (Illus. by James Daugherty) Harcourt Brace. An adaptation of "Abraham Lincoln, the Prairie Years". (first 27 chapters). It tells of Lincoln's Life before New Salem.

Thomas, Benjamin P. Abraham Lincoln and also Lincoln's New Salem.

Werstein, Irvin. Abraham Lincoln vs Jefferson Davis, Crowell Co. Profides additional insight into the character of Lincoln as President.

'Young Abe' Delights Kids At Municipal

John Almberg played a folksy, Will Rogers - ish young Abe and Kimberly Cox made a fetching Ann Rutledge in Project Educational Theatre's presentation of "Young Abe Lincoln" at Municipal Auditorium.

Approximately 8,800 children from the public schools of Vermilion, Acadia and St. Martin Parishes and from private and parochial schools in Lafayette Parish saw "Young Abe" during its run here. There were full houses for most of the performances, on Wednesday and Friday of last week and twice yesterday.

A First

"Young Abe" was the first children's musical ever to be performed on Broadway when it hit the stage in 1961. Since then, approximately 900,000 school children have seen the play on tour.

The story covers only Abe's early days in Illinois when he was being persuaded to run for the legislature. The play contains a number of light, happy tunes intended to captivate a childish audience.

The young people roar with delight as Abe and his trusty men take off for the Indian wars — straight through the audience. When Captain Abe comes back from the battle — without ever having seen an Indian — the troops shake hands on their way down the aisles.

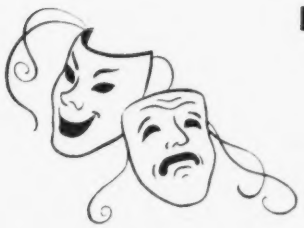
Sadness

The only touch of sadness in the story is the death of Ann Rutledge. Throughout the rest, the homespun antics of the players keep the young people laughing with glee.

The production is definitely for children, but with the polished performances of the professional actors involved, it is highly enjoyable for adults, too.

Project Educational Theatre Inc. is a non - profit Louisiana organization with the object of exposing as many school children as possible to live professional theater. The Louisiana State Board of Education has approved the organization and its presentations.

Another presentation is planned for Lafayette sometime in the Spring. All the Project Educational Theatre productions are on a reserved seat basis only, with the schools collecting admissions and reserving seats.



PROJECT: EDUCATIONAL THEATRE, INC.

2122 ESPLANADE PLACE
GRETNA, LOUISIANA 70053
PHONE 368-0951

January 15, 1971

St. Martin Parish
Instructional Center
111 Courville Street
Breaux Bridge, Louisiana 70517

Attention: Mr. Joseph Wiltz

Dear Mr. Wiltz:

We noted with interest and satisfaction the manner in which the children of the St. Martin Parish School System reacted to the performance of YOUNG ABE LINCOLN, Monday, December 7, 1970, in the Lafayette Municipal Auditorium. It was evident from the beginning that they had come prepared to partake in a unique experience and this was borne out by their sustained interest and spontaneous response throughout the performance.

We trust that they will be permitted to participate in the spring production of THE ADVENTURES OF TOM SAWYER, as we are happy to have a part in opening their world to new and meaningful cultural experiences.

Yours truly,

William J. Crumb

WILLIAM J. CRUMB

WC/la

APPENDIX III

HERITAGE

WHAT IS A CHARIOT PARADE
BY
Leona Martin Guirard

Like marble-time and skipping rope-time and time to play jacks, the time each year to drag chariots also comes to St. Martinville. There is no definite appointment date, but during the late summer, after the sun has gone down, slowly along the sidewalk in front of his home, a child will drag his candle-lit chariot... a box...a shoe box or hat or almost any kind of box with fancy windows cut in it, and a candle burning inside it. Slowly, up and down the sidewalks he drags his chariot; and then, suddenly, magically, other chariots appear, all up and down the sidewalks all over town.

Through the long summer evenings for a week or two the chariots appear each night: fancy castles, steepled churches, Cinderella coaches, whatever the imagination of a child and the ingenuity of his mother can contrive out of boxes. The warm flickering candle light showing through the cut out windows of the chariots as they are dragged slowing and carefully along become part of the velvety night, the bright STARS and glowing fireflies... and then the season is over.

On Dit Que the first chariot was made by a little boy who went to New Orleans one time and saw with wonder and pleasure the mule-draw street cars all lit up inside at night. When he came home again, he got a shoe box and cut windows all around the sides of it and put a candle inside it and dragged it along the sidewalk to give his friends an idea of the marvel he had seen. His friends copied his chariot and in time elaborated on it, cutting stars and sicle cones and even their names on the sides of the boxes for the light to shine out of. And through the years the chariots have become more elaborate, more beautiful and more fanciful.

In the efforts to preserve, not only the historical places of interest but also to encourage more general interest in the quaint and beautiful customs of their town, the Women's Civic Club of St. Martinville now organize each year a Chariot Parade, which has become an event of the season.

The secret of what each chariot will represent is carefully kept until the special night, when its small proud owner appears with it, in all its fairy-light shining glory, to drag it past the judges and maybe....maybe win one of the prizes.

ON DIT QUE: Long ago, before the days of central heating and electric blankets, the Acadians made quilts for their beds. The frugal Acadian mother sewed scraps from her sewing basket together in various patterns and made them into colorful sheets. Between two of these sheets she placed layers of soft cotton or wool andthen sewed them together with fancy stitching.

In an Acadian family, seldom was an article used for one purpose only, and quilts were no exception. The ingenious and happy Acadians did not keep things to themselves and their quilts helped them to spread their news, whether it was joyful or sorrowful. They wanted to share everything with each other, and a display of one quilt or many quilts spoke for the family, tellir all who passed by that a new baby had arrived; a wedding was in the making; Mardi Gras maskers were welcome; the family was quarantined; the family's favorite candidate for public office had been elected; or the family was celebrating the New Year or the 4th of July.

KNOW YOUR QUILTS

Red quilt----------Political victory
Yellow quilt----------Quarantine
Star on a blue background------Wedding in the family
Patch work quilt----------New baby in the family

If many quilts were hung on the balustrade of the gallery or on a clothes line, this signified a special yearly observance or celebration such as the 4th of July, Mardi Gras, or New Years.

One quilt, any design, hung on a clothes line with the daily wash simply meant that a child had eaten too much watermelon the night before, and no one gave it another thought.

Two articles have been omitted here because of copyright restrictions. They are, "Parish Heritage Object of Intense Research, " and, "BB Primary Class Visitis Loreauville."

APPENDIX IV

MUSIC

1970 Honors Program

STUDENTS:

Attached is the first issue of the enrichment publications which will be distributed during the coming weeks. This bulletin will feature "writings" of students in this summer's program, book reviews, sayings, and thought-provoking comments. Local customs, traditions, legends, literature, and 'ticontes' will also be featured periodically.

Great emphasis will be placed on Greek and Roman mythology inasmuch as many trademarks, symbols, and terminology in our everyday lives are derived from the myths. Also, reference is constantly made to the great myths in all the visual arts (sculpture, poetry, etc.) of the past and present. Mythological themes are constantly being transferred into the contemporary dance, drama, and music.

Also featured will be biographical sketches of composers of traditional or classical and contemporary music, giving you an insight into the background events leading up to the music of our time. Background information pertaining to the visual arts will provide you with a better understanding of traditional and contemporary art.

If this publication is to be of any value, it must feature enrichment material of interest to the group it serves. You therefore are being encouraged to recommend additions, deletions, or changes to the content or format of the bulletin. You are also being encouraged to make contributions of your creative writings or pertinent material for feature in future printings of the bulletin.

GREEK MYTHOLOGY

"If no other knowledge deserves to be called useful but that which helps to enlarge our possessions or to raise our station in society, then mythology has no claim to the appellation. But if that which tends to make us happier and better can be called useful then we claim that epithet for our subject. For mythology is the handmaid of literature; and literature is one of the best allies of virtue and promoters of happiness."

Without a knowlege of mythology, much of the elegant literature of our own language cannot be understood and appreciated. This is the reason why we often hear persons, by no means illiterate, say that they cannot enjoy poetry, inasmuch as writers constantly borrow illustrations, themes, characters, and plots from mythology.

However, it is not only in the field of literature that myths (especially of Greece and Rome) constantly appear and reappear. They are implicit in the everyday speech of men and women all over the civilized world; and even in the most casual or short-lived branches of journalism we find the song of the Sirens, the shirt of Nessus, the vultures of Prometheus, the heel of Ashilles, Pandora's box, and the Midas touch.

In such fields of art as painting, architecture, sculpture, music or flower arranging, ignorance of classic mythology makes much meaningless which would otherwise be charge with familiar significance.

Also, in commerce the gods and goddesses of mythology are made to

serve modern ends. The following are trademarks, slogans, or symbols with mythological origin: the wise owl of Athens, goddess of Wisdom; Pegasus, the winged horse, of Mobil gas company; Atlas tires (strength); Mercury automobile, named for the god of travel; etc.

These myths are not solemn like Bible stories. The notion that there could be only one god and no goddesses did not please the Greeks, who were a gifted, quarrelsome, humorous race. The thought of Heaven as ruled by a divine family rather like any rich human family on earth, but immortal and all-powerful; and they used to poke fun at them, at the same time offering them sacrifices.

1970 Honors Program

THE TORN PAGES

- Donnie Akers

It all began in 1958, at my mother's deathbed; my father had died a few years earlier. My mother had cancer and had gone through much pain; but I see now that, at her death, the worst pain or rather the hardest thing she would ever have done in her dear life was to tell me I was here adopted son.

After she told me, I was sort of shocked; all sorts of feelings ran through my body, but I was grateful for what she had done; she had raised me to the best of her ability, giving me love, a good education, and the finer things of life. I told here this, and she died happy.

Saddened because I had no one, I began a search for my real parents. From clues that I found in the house, I found that Roger Stevens was my real father and my mother was Betty Ashton; but their whereabouts I did not know.

I knew that I could not have a free soul and conscience if I didn't find these people. I started at the courthouse in my own county and moved on down the coast from New Hampshire. In Pittsburgh I found that my father had died, so I moved on to the west to find my mother. After five years, I had covered every possible source to find her except one. This one I was sure would bring success. I opened the last book in the Arapache, California county courthouse, to see if it contained Betty Ashton's name. I opened the book, and to my shock, discovered that the last name pages for the "A's" had been torn out; there were no other copies of the book.

MYSTERY CRUISE

- Karl Sporer

Robert Kenner looked from the bow of the boat, the "Caroline," at the blazing sun. Richard Webster, the owner of the "Caroline," had invited him for a cruise that Saturday.

They went on for most of the day without talking very much, only exchanging a few words now and then.

"Do you want a cigarette?" inquired Richard.

"No, but I'll take a raincheck on it," replied Robert, slipping the cigarette into his pocket.

The rest of the afternoon was quiet and without incident.

Later, clouds began to form into huge, dark masses. Richard, because of his experience, knew that this would end up in a huge storm. But they had gone too far out. Before they knew it, the storm was on them.

It was very dark with an occasional bolt of lightning that brought light to a vicious scene. Robert could see the giant waves smash over the bow. He was helplessly trapped because of the wind and the vicious rocking of the boat. Kenner had to make a try. Convinced that he would make it, Robert took his first step only to slip and fall on his head.

"Wake up, wake up!" exclaimed his wife. "You must have been having a nightmare." Kenner awakened and found himself not on the boat but in his bed at home. He did his best to convince her that he had really been on the boat, but it was hopeless.

Suddenly, he had a strange craving for a cigarette, so he put his hand in his pocket. And he pulled out a smashed cigarette!

Two articles have been omitted here because of copyright restrictions. They are: "All Schools Represented: Parish Honor Band Sets Concert Sunday in BB," and, "Music Students Visit USL."

SCHEDULE

NAME	FIRST PERIOD	SECOND PERIOD
AKERS, Donnie	Creative Writing-Drama	Art
ALEXANDER, Felicione	Creat. Writ. - Drama	Music
ANGELLE, Bertha	Art	Creat.Writ.-Drama
BIENVENU, Don	Art	Science
BIENVENU, Marie	Art	Science
BLANCHARD, Randy	Science	Art
BOUDREAUX, Kelly	Creat.Writ.-Drama	Science
BURGESS, Larry	Creat.Writ.-Drama	Science
CALAIS, Tommy	Creat.Writ.-Drama	Science
CHEVALIER, LouAnna	Science	Music
COMEAUX,Patricia	Science	Music
CORMIER, Kenneth	Science	Creat. Writ.-Drama
CORMIER, Mark	Science	Music
DAVID, Deborah	Creat.Writ.-Drama	Science
DEBLANC, Frank	Music	Science
DUPUIS, Blaise	Science	Creat.Writ.-Drama
EASTIN, Teddy	Art	Music
ETIENNE, Warren, Jr.	Music	Art
GORDON, Sandra	Music	Science
GRANGER, June	Art	Creat.Writ.-Drama
GUIDRY, Estelle	Science	Art
GUIDRY, Joan	Art	Music
GUIDRY, Pam	Music	Art
HEBERT, Margaret	Art	Science
HULIN, Lynn	Music	Art
HUVAL, Ike	Creat.Writ.-Drama	Science
HUVAL, Michael	Science	Creat.Writ.-Drama
HUVAL, Mike Paul	Creat.Writ.-Drama	Science
JONES, Kenneth D.	Creat.Writ.-Drama	Art
KERLEGAN, Arthur	Art	Music
LABBE, Chere	Art	Creat.Writ.-Drama
LANCON, Tina	Music	Art
LANDRY, Larry	Science	Art
LEBLANC, Lucinda	Art	Creat.Writ.-Drama
MALLERY, Dennis	Music	Science
MALLERY, Michael	Music	Creat.Writ.-Drama
MARAIST, Douglas	Music	Science
MARAIST, Steven	Music	Science
MELANCON, Cheryle	Music	Art
MOLBERT, Darrel	Science	Music
NICKEL, Jodie	Art	Creat.Writ.-Drama
POOR, Marshall, Jr.	Science	Creat.Writ.-Drama
ROBICHAUX, Melanie	Music	Creat.Writ.-Drama
SAVOY, David	Music	Art
SELBY, Stephen	Science	Music
SENERE, Ricky	Creat. Writ.-Drama	Science
SERRETTE,Reynold	Science	Creat.Writ.-Drama
SMITH, John Edward	Art	Music
SPILLERS, Hester	Creative Writ.-Drama	Art
SPORER, Karl	Creat. Writ.-Drama	Art
STEVENS, Kathy	Creat.Writ.-Drama	Music
TAUZIN, Mark	Art	Music
THEVENET, Lola	Science	Creat.Writ.-Drama
THIBODEAUX, Donald	Music	Science
TROSCLAIR, Patricia	Creat.Writ.-Drama	Art
WILTZ, Bertha Jane	Art	Music
ROBERTS, Jane Ella	Art	Science

Les Chansons de Noël

Presented by:

Mercy High Girls Chorus

Miss Gale Lormand, Director

Mrs. Joyce Menard, Accompanist

December 19, 1970

Jingle Bells

See The Pretty Baby

African Noel

Silver Bells

We Wish You A Merry Christmas

Deck The Halls

Calypso Noel

Pat-A-Pan

Holly Jolly Christmas

Christmas Song

Nanette Hebert, Speaker

Sopranos

Gwenn Barrilleaux
Sybil Bernard
Betty Berard
Marie Bienvenu
Stephanie Comeaux
Mary Durgan
Paula Gaudin
Blanche Houeye
Tina Lancon
Mary Ann LeDoux
Cathy Melancon
Mim Romero
Gaynell Theriot

Altos

Maxine Comeaux
Joan Gary
Kim Haydell
Nanette Hebert
Melanie Robichaux
Christine Voorhies
Donna Randazzo

The Wondrous Story

Text by: Raymond Bellaire
Music by: Richard Kounty

1. The Shepherds
2. The Angel Choirs
3. The Three Wise Men
4. Into The Town of Bethlehem
5. The Manger
6. Christmas Dawn - "Wondrous Story"

Little Drummer Boy

Silent Night

Tiny King

Away In A Manger

Hark The Herald Angels Sing

O Holy Night

Christmas Bell Carol

Mary's Lament
Blanche Houeye, Soloist

What You Gonna Call Yo' Pretty Baby
Blanche Houeye, Soloist

Back Stage and Lighting

Inez Barras
Linda Broussard
Lyla Broussard
Anne Delahoussaye
Patty Fournet

Chere Labbe
Lamar Landry
Fel Laperouse
Lorna Lovis
Melanie Melancon

Debbie Oliver
Susan Potier
Carol Rivet
Harriet Roy
Donna Singleton

We wish to thank all who helped to make this program possible.

RECEIVED
FEB 5 197
ST. MARTIN PARISH
SCHOOL BOARD

403 N. Lockmley Dr.
Lafayette, LA 70501

Dear Mr. Calais:

I am writing this letter after having observed two junior high choruses and one secondary school chorus in St. Martin parish schools.

The progress that is evidenced in a program that was initiated just three years ago is remarkable. The students participating in the choral program are obviously not only interested, but they are enthusiastic about singing and the acquisition of knowledge concerning as complex a subject as vocal music.

Such student response is due to the superior ability of your teachers. Miss Nunn, Miss Rozas, and Miss Lormand are all very capable teachers and they evince a sincere concern for their students not only as singers, but as individuals.

If this musical progress continues at its present rate for the next three years, St. Martin parish could have a vocal program that would be one of the finest in the state.

In closing, I would like to express my appreciation for the privilege of visiting your schools. It is regrettable that all teachers cannot have opportunities to visit other school systems for the purpose of observing and sharing ideas.

Sincerely,

Pat McDaniel

Pat McDaniel

dom

THE FOLLOWING CHRISTMAS MUSIC PROGRAMS ARE BEING HELD THURSDAY, FRIDAY, AND SATURDAY OF THIS WEEK. YOUR PRESENCE AT ONE OR MORE PROGRAMS WOULD BE APPRECIATED BY ALL WHO HAVE WORKED SO HARD TO PREPARE THEM. IN ADDITION TO THE FOLLOWING LIST, OTHER PROGRAMS WERE HELD DURING THE EARLY PART OF THE WEEK.

THURSDAY, DEC. 17, 1970

1. St. Martinville Elementary 4th, 5th, & 6th graders and the St. Martinville Junior High 9th Grade Band performing at the Jr. High Gym.
   TIME: 9:20 A.M. MUSIC TEACHER: ELAINE ROZAS
   BAND DIRECTOR: DAVID PIPKIN

2. Breaux Bridge Junior High 9th Grade Chorus at Teche Elementary
   TIME: 10:30 A.M. DIRECTOR: ALLEN SIMMONS

3. Cecilia Junior High Girls' Chorus at the High School Gym
   TIME: 10:30 A.M. DIRECTOR: JUDY NUNN

4. Mercy High Girls' Chorus at the Mercy High Gym; performing for students from Breaux Bridge Elementary, St. Martinville Elementary, and St. Martinville Junior High
   TIME: 1:00 P.M. DIRECTOR: GALE LORMAND

5. St. Martinville Senior High Orchestra at St. Martinville Junior High
   TIME: 1:15 P.M. DIRECTOR: ROBERT THIBODEAUX

6. Cecilia High Mixed Chorus and Band
   TIME: 7:30 P.M. CHORAL DIRECTOR: JUDY NUNN
   BAND DIRECTOR: BOB McMULLEN

FRIDAY, DEC. 18, 1970

1. Breaux Bridge Junior High Mixed Chorus and Junior High Advanced Band performing for students from Breaux Bridge Elementary
   TIME: 9:00 A.M. CHORAL DIRECTOR: ALLEN SIMMONS
   BAND DIRECTOR: ALVIN JONES

2. St. Martinville Senior High Orchestra at Cecilia High Gym
   TIME: 10:05 DIRECTOR: ROBERT THIBODEAUX

3. Breaux Bridge Junior High 9th Grade Chorus and Junior High Band performing for the Junior High School
   TIME: 10:30 A.M. CHORAL DIRECTOR: ALLEN SIMMONS
   BAND DIRECTOR: ALVIN JONES

4. St. Martinville Junior High 9th Grade Chorus, 9th Grade Band, and French Dept.
   TIME: 10:32 A.M. CHORAL DIRECTOR: ELAINE ROZAS
   BAND DIRECTOR: DAVID PIPKIN

5. Mercy High Girls' Chorus performing for students from Catahoula Elem.
   TIME: 1:00 P.M. DIRECTOR: GALE LORMAND

SATURDAY, DEC. 19, 1970

Mercy High Girls' Chorus presents "LES CHANSONS DE NOEL" for the general public at 7:30 P.M. DIRECTOR: GALE LORMAND

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LAFAYETTE

community concert association

1970-1971 SEASON

CULTURAL ENRICHMENT PROGRAM

Member's name

This Membership Card certifies that the above member has paid the annual dues upon which the association depends to present its concerts and the bearer of this card is entitled to admission to the concerts presented by the association.

Issued by Mrs. Bert Kaplan Secretary

Saturday, October 17, 1970	Bayanihan Philippine Dance Co.
***Monday, November 9, 1970	Donald McDonald
Monday, February 15, 1971	William Walker
Thursday, March 11, 1971	New Orleans Philharmonic Orchestra
Tuesday, April 6, 1971	John Browning
8:15 P.M.	Municipal Auditorium
***8:15 P.M.	Our Lady of Fatima Church

Appeared The Circular - Feb. 1971

Publication of St. Martin Parish School

Mr. Glenn Able of the Lafayette Municipal Auditorium wrote a letter to the parish commenting on how beautifully behaved the Catahoula and Parks pupils were at a recent performance which they attended.

APPENDIX V

GENERAL

Dear Mr. Wiltz,

The news that the funds for CEP have terminated strikes a most discordant cord to the ears of the people of Acadiana in general and St. Martin Parish in particular. Through this short lived program, the people of Acadiana have been awakened to a heritage which is rich in art, drama, music, and tradition, which traces its ancestry to the years of the founding of our country. True, that through this program, much material and tangible things have been achieved, but of immeasurably greater importance is the awakening of the pride of a people who have so much more to give to America and to the world, were only financial backing forthcoming. It would indeed be difficult to find in America a circumscribed area such as Acadiana which is so rich in lore, in history, in tradition and where a "modus vivendi" has defied the encroachment of the fashionable, the fleeting and the fancy of a modern instable society.

That the natives of Acadiana have always been patriotic Americans, history can attest as every American war and every encounter has seen her men engaged in the defense of their country and every soul serving with distinction. In all fields of occupation, in all ways of life, in all professions, native Acadians are to be found filling singular and stellar positions. Innately intelligent by tradition, courageous, and by inheritance industrious, native Acadians have left their imprint on the hands of time for all to see and emulate.

What a pity that the backbone of a nation will have to bend, alas! may even give way to a modern civilization which has no national pride, no native courage and no determination to achieve to offer to its followers. How tragic indeed, that for want of a few paltry dollars, a way of life purely Acadiana, will not be allowed to permeate the lives of other Americans and render them stalwart, patriotic and proud Americans who can resurrect this great country to a glory never before dreamed of by man.

To curtail a program which has so much to offer not only to St. Martin Parish, but to Acadiana and America in the name of economy, is false economy.

The price of maintenance is infinitesimally smaller than the price of rebuilding. The cost of preserving is worth more than the cost of construction. The nurturing of what you have is by far superior to the groping in a darkness that preceeds chaos, disquietness and anarchy. I plead for the continuation of the funds for CEP as an instrument for, by and through Americans.

Respectfully yours,

Harris J. Periou

Harris J. Periou
Member - Career Opportunity Program, P.A.C.
Follow Through, P.A.C.
Counsel for Development of French in La.

December 11, 1970

Dear

In order to satisfy a federal requirement for the Cultural Enrichment Program which is phasing out, it is necessary that we submit an evaluative report. Although the program is not being refunded, we hope that this report will serve as a valuable tool in this parish for future planning.

You as principals and administrators of your schools are our primary sources for information. I realize that your time is at a premium, but may I request that you take some time out of your already busy day to complete the enclosed questionnaire.

Kindly feel free to make any additional comments you feel would be pertinent. We are basically interested in illustrating in this report that incorporation of the positive aspects of the Cultural Enrichment Program have been incorporated into the regular school system in spite of grant curtailment.

Please complete and return this questionnaire to the Instructional Center in my care by December 19, 1970.

Thank you for your usual cooperation.

Respectfully,

Joseph W. Wiltz, Director
Cultural Enrichment Program

JWW:eb

Enclosure

This questionnaire was prepared with three categories in mind: (1) Equipment provided, including permanent and expendable (2) Cultural enrichment and values instilled (3) Standard curriculum enrichment inspired by the Cultural Enrichment Program.

Category 1 - Equipment

1. How are the flood lights provided by the Cultural Enrichment Program being utilized in your school at present?

2. How are the records being utilized? Who has access to them?

3. How are the risers for Glee Clubs being utilized?

4. What is the process and projected plans for using the scripts provided by the Cultural Enrichment Program?

5. Many materials relative to the art component were provided by the C.E.P., such as paints, glue, construction paper, and other textured paper, colored chalks, and etc., how are these being utilized at present?

Please add here any additional remarks you may have regarding this category: (Included plans for the future.)

Category 2 - Cultural Enrichment - Values Instilled

1. How do you feel the community has responded to such aspects of the C.E.P. such as drama, presented, art courses offered, and art displays in the community?

2. Do you feel the community has come to expect these activities as having permanent roles in both the school curriculum and extra curricula activities?

3. How do you think the community (parents included) would respond if such things as art, speech, music, drama and heritage were deleted from your curriculum?

4. How do you feel the C.E.P. has helped to enrich the positive aspects of differing cultures and ethnic groups?

5. How has the Heritage component of C.E.P. enhanced the positive self-image of students in your area? (Especially in the areas of being Black, Acadian or French).

6. How did the Art component awaken the sensitivity of students and teachers to the beauty and bounty of Southwest Louisiana environment?

7. To your knowledge what were your students exposure to such things as live dramas, operas, nationally renowned symphonies, traveling shows and locally produced staged and costumed dramas <u>prior</u> to the C.E.P.?

8. How has exposure to #7 above affected your students appreciation to the Fine Arts?

9. How do you think the choral music, vocal music and string music that was introduced by C.E.P. have enriched the music program in your school?

10. For Junior and Senior High School Principals -
(Please estimate to the best of your ability.)
Number of students in music before C.E.P. _____
Number of students in music presently._____

(Please add here any additional remarks you may have regarding this category.)

Category 3 - Changes in Curriculum

1. What changes in curriculum have occured in Art as a result of the C.E.P.?

2. What changes have occured in Social Studies have occured as a result of the Heritage component of C.E.P.?

3. What changes in curriculum have occured in Music as a result of C.E.P.?

4. What changes in curriculum have occured in Drama and Speech as a result of C.E.P.? (Please add here any additional remarks you may have regarding this category.)

5. What courses are now being offered or incorporated into the curriculum that were not offered before the advent of the Cultural Enrichment Program?

9. How do you think the choral music, vocal music and string music that was introduced by C.E.P. have enriched the music program in your school?

Choral and Vocal Music along well. It would be a sad thing to drop this program. This has been an "on and off" program.

10. For Junior and Senior High School Principals -
(Please estimate to the best of your ability.)
Number of students in music before C.E.P. 34
Number of students in music presently. 78

(Please add here any additional remarks you may have regarding this category.)

I personally feel that it would be a shame to permit what has been started here to fade away. Much money has been spent on materials equipment, tapes of a cultural nature, teacher, etc., for the purpose of instilling some of these values in our children. If we permit these to be dropped from our program of studies then I feel we have wasted the taxpayers money (from a material standpoint,) Furthermore we may never get an opportunity to even "get our foot in the door" as we have done here with C.E.P. program. I think we have only "scratched the surface" but this has to take place before any marked accomplishments can be "measured." It is difficult to evaluate in terms of measures what has taken place here. Only the future will determine what has taken place, provided we continue in the direction which has been set forth.

The "right kind" of exposure is needed these days. It's up to us to make an attempt to provide these opportunities, especially while the kids are growing up; we have got to combat these evil influences of some television programs etc. We should what is accepted as good clean decent appreciation of the good things in life.